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DANIEL BURCKHARDT. *Dürer's Aufenthalt in Basel, 1492–1494. Mit 15 Text-Illustrationen und 50 Tafeln in Lichtdruck.* Munich and Leipsig, G. Hirth, 1892.

The author publishes as works of Dürer a number of drawings on uncarved blocks of wood in the cabinet of engravings in the museum at Basle. The drawings were originally intended as illustrations for an edition of Terence. Burckhardt thinks Dürer spent the years 1492–1494 in Basle. In an edition of the letters of St. Jerome, that appeared in Basle in 1492, are prints representing St. Jerome from a block in the museum at Basle, which bears the full name of Dürer. This is evidently a work of Dürer, who was in Basle in 1492. From these woodcuts, Burckhardt concludes that Dürer drew the illustrations to Terence, and that from these a number of woodcuts which appeared in Basle about the same time are by Dürer. He mentions the forty-five illustrations to the "Buch des Ritters von Thurn" (1493), a series of illustrations from the "Narrenschiff" of Seb. Brant (1492), a small woodcut with St. Sebastian in "Bonaventura, von den vier Uebungen des Gemüths," and Dürer's title-page to the edition of the "Opera Roswithae" (1501, but planned in 1492). The stylistic agreement of these works is, in Burckhardt's eyes, more convincing than all the evidence for Dürer's first journey to Italy; and, as he can find no date for such a journey except 1492–1494, he tries to weaken the evidence for it. He agrees with R. Vischer, that Dürer was not permanently influenced by Pleydenwurf or Wolgemuth, but was even in Nuremberg under Schöngauer's influence. Burckhardt's arguments do not destroy the evidence for Dürer's first journey to Italy, which may well have taken place in 1495, and Dürer's personal share in the works in question is much less than is assumed by Burckhardt; it is nevertheless true that "Basle owes its first period of eminence in wood engraving not merely in general to the neighborhood of Schöngauer, but especially to the sojourn of Dürer.—ALFR. SCHMID in *Repertorium für Kunstwissenschaft*, 1893, p. 136.

GABRIEL VON TEREY. *Albrecht Dürer's venetianischer Aufenthalt 1494–1495.* Strassburg, J. H. Ed. Heitz, 1892.

The author shows by Dürer's letters of 1506 that he cannot have passed four months in the Tyrol in that year. He brings forward all the evidence—studies from Italian originals, similarity in Dürer's works to those of Italian masters, *etc.*—tending to prove that Dürer was in Venice in 1494–1495. "Decisive for a sojourn in Venice in the winter of 1494–1495 is not .... this or that advance, this or that analogy in itself alone, but the fact that, just at the time when .... one